

**GENRES FOR ENG2602****PROSE / PERSUASIVE TEXTS / POETRY / DRAMA / CONVERSATIONAL ANALYSIS 'REAL LIFE' DIALOGUE****INTRODUCTION**

- Have a dictionary or use on line ones (good online ones are merriam-webster and [www.dictionary.com](http://www.dictionary.com)) look up any terms that you do not understand. Make sure you have a journal when going through the study guide.
- Become familiar with the features of all four genres
- Understanding and applying the various ways of reading them
- Working through all the activities; in this way the module will become more interactive
- Reading all the drama and poetry texts in the Reader on myUnisa
- Being able to use the appropriate critical vocabulary and concepts in the Toolkit (Found at the back of Tutorial letter 101)
- Make sure you understand the devices
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- How 'language' contributes to any writing, whether this is 'literature' or another kind of text.

Studying the prescribed book by Goatly, concentrating particularly on

- Chapter 1 (organisation; the clause and sentence; the paragraph)
- Chapter 2 (language as a tool for thinking; ideology and vocabulary)
- Chapter 3 (all sections are useful for understanding drama and conversation)
- Chapter 4 (metaphor and irony; adverts, association and inference)

- Chapter 5 (all sections, especially how texts position the reader)
- Chapter 7 (this relates to persuasive writing)
- Chapter 8 (fiction and feminism in general, especially narrative structure, vocabulary and ideology; metaphor, irony and inferences)
- Chapter 9 (this deals with the media as a genre)

#### WE ARE CONCERNED WITH QUESTIONS SUCH AS:

1. 'What genre is this text?' This helps the reader to become aware of appropriate ways of reading it. She should read a poem differently from an advertisement, or a drama, or a study guide, such as this one.
2. 'What is its purpose?' No piece of writing is ever neutral: amongst other purposes (such as the writer's desire to express herself, to explore something in writing) it is always intended to place the reader in a particular position and create a specific response. Think about this for a moment.
3. 'How is this purpose being achieved?' What kinds of language features (or linguistic devices) is the writer using to address, influence, entertain, challenge, inform, even manipulate, the reader?

#### OUTCOMES

- Outcome 1: students (in other words, ourselves and yourselves) identify the typical English language attributes of prose, poetry and drama. We should ask ourselves, 'what are the common features of these kinds of writing?' Also, 'in what ways do they differ?'
- Outcome 2: students discuss the use of figurative language in a variety of texts. We need to be sure in our minds what figurative language is, and what it does. Why is it being used?

- Outcome 3: students read literary language as a means of positioning the reader in order to elicit a particular response. One could ask: ‘how does the text create a response in me, the reader?’
- Outcome 4: students discuss the creative choices made in literary texts. We might enquire: ‘why does the writer use this particular word instead of another, or place the words in this specific order, not another?’

## UNIT 1

### CRITICALLY READING A TEXT AND WRITING ABOUT IT

guides us through a practical method of reading and discussing a text, by using the questions what, why and how

### POINTS

- a text is an interwoven entity, weaving together many facets of language, and
- that no text is neutral, not even an item of news in a newspaper or on the radio, TV or internet.

### BASIC FORM OF DISCOURSE ANALYSIS WE TAKE NOTE OF:

### WE ARE DEALING WITH THE WHAT, WHY AND HOW OF A TEXT.

- pragmatics, roughly who the speaker or writer is and in what context she is speaking
- the linguistic information which the text holds – for instance, lexis (vocabulary), syntax (sentence structure), and phonology (sounds)
- the intended and actual audience of the text
- its purpose, which might be to share something with the audience; to persuade; to convey or create a certain motion/mood/response;

to engage intellectually; to amuse;

- structural cohesion (how the text's components are linked)
- style
- tone
- semantics, or approximately the implications of a text.

### CRITICAL READING OF A TEXT

- Firstly, discourse can be defined as any stretch of language longer than the sentence. Secondly, it can be defined as a view of language that is embedded in its social context, and thirdly, discourse is also associated with abstract ideas and beliefs that constitute social thinking and formations

### MODEL OF ANALYSIS IS BASED ON THREE DIMENSIONS OF DISCOURSE.

#### THESE ARE:

- 1) The object of analysis (including verbal and visual texts). In our case the poems, the short stories and other literary or non-literary texts.
- 2) The processes by which the object is produced and received (writing/speaking/ designing and reading/listening/viewing) by human subjects.
- 3) The socio-historical conditions that govern these processes

- Language is not neutral or free of certain beliefs, interests, biases, and positions.

**READ WITH CLOSE ATTENTION TO DETAIL.**

- By all means skim a text on the first occasion, to gain a general impression of its contents, concerns, themes, purpose, attitudes; but then return to it at least two more times. You might like to regard yourself as a detective, searching for clues in order to bolster your interpretation of the text.

Along the way each reader needs to keep in mind such aspects as:

- who the writer or speaker is, and the context where she is speaking or writing
- linguistic information such as vocabulary, sentence structure and sound patterning (glance back at the beginning of this guide to remind yourself of the actual technical terms) the text's audience, intended and actual
- how the text's components are interwoven
- style – this might range from highly formal to very informal, or may shift within a text, while alterations, combinations or contrasts in style usually indicate that the reader should pay extra attention
- tone – features of a text that convey emotion
- the implications of a text in its context

**UNIT 2****PROSE**

Fiction & non fiction

**PROSE**

- A loose definition of prose is writing which takes the form of sentences combine into paragraphs.
- Explores the two dominant modes of prose: fiction and non-fiction.
- The author of prose is trying to achieve something, to communicate some meaning to his or her reader using various linguistic and literary techniques
- You need to study any piece of writing objectively.

**THESE THREE QUESTIONS MUST BE ASKED**

- What is the author communicating?
- Why is the author communicating in this way – what is the purpose of the text?

**And**

- How does the author achieve this purpose?

The difference between fiction and non-fiction is that the author of non-fiction generally communicates fact, whereas the author of fiction communicates truths drawn from reality in an imaginative way.

**PROSE****THE PURPOSE OF FICTION**

- Literature enables us to explore what it means to be human, challenging the reader's assumptions about their world and asking them to re-evaluate their understanding of people and situations.
- Literature may provoke this reaction through humour and satire, through realism, through fantasy or any number of strategies used by the author.
- Literature always asks us to grow as human beings, to open ourselves to experiences outside our own.
- An author is often influenced by his or her historical and cultural context and so, before judging that a book expresses closed-minded, out-dated ideologies, you need to understand the situation of the author and consider the world as he or she experienced/experiences it
- Literature forces us to acknowledge that there is no 'one truth'

**FICTIONAL POSE -****FORMS OF FICTION**

- Novels / novellas: LONG PIECES (600 – 100 PAGES)
- short stories: SHORT PIECES / SIMPLICITY / ONE ACTION / 1 PLACE / 1 PERSON
- flash fiction: SHORT PIECES (100 WORDS)

**PROSE****FEATURES****PLOT**

- Novels and novellas :
- Main plot and sub plots
- Short stories: single action

**CHARACTERS**

- Protagonist (one person who stands out more than the others. Main character)
- Antagonist: in conflict with main character
- Novels and novellas: many characters but 1 protagonist and possibly 2 or more antagonists
- Short stories: 1 protagonist and 1 antagonist

**SETTINGS (TIME: HISTORICAL ERA AND PLACE)**

- Novels and novellas: could use multiple settings
- Short stories: usually one setting or 2 settings

**THEME**

- Any characteristic that helps us understand why people do the things they do.



**PROSE**

- Novels and novellas – may explore multiple themes
- Short stories – usually one theme

**GENRES**

- Various forms of text that exist

**ANALYSING PROSE OR CLOSE READING (FICTIONAL PROSE)**

WHAT?	<ul style="list-style-type: none"> <li>● What does the text communicate?</li> </ul>
WHY?	<ul style="list-style-type: none"> <li>● Why the author writes what he or she does?</li> <li>● Is it to entertain / frighten / warn / titillate / persuade / shock / or teach?</li> <li>● Always be clear that it is your analysis of the text</li> </ul>
HOW?	<ul style="list-style-type: none"> <li>● How does the author achieve this?</li> <li>● Use of literary devices and use of grammar and linguistic devices</li> </ul>

IDEOLOGY	<p><b>REVIEW GOATLY CHAPTER 2</b></p> <ul style="list-style-type: none"> <li>● a systematic body of concepts especially about human life or culture</li> </ul>
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|  | <ul style="list-style-type: none"><li>● a manner or the content of thinking characteristic of an individual, group, or culture</li></ul> |
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## ASSIGNMENT AND EXAM QUESTIONS

You will be given an **unseen passage** and have to do a close reading of it. This will require you to answer the what, why and how questions that have been discussed in this section. demonstrate that you can focus on the features of a piece of the text, identify what the author is saying in the passage, what effect the passage creates (development of theme, character, plot and/or the response evoked in the reader) and discuss the linguistic and poetic features of the passage that enable the author to communicate his or her meaning and create an effect

## UNIT 3

### PERSUASIVE TEXTS

- Two main types of prose: fictional and persuasive
- An **advertisement** is always **trying to sell you something** - a product, a brand or a service. Even if the advertisement does not tell you directly to buy something, it will be trying to sell you something. If you cannot identify whether the text you are being asked to analyse is an advertisement or not, look for the product name, brand name or company name. If you cannot find one, then it is probably safe to assume that you are not dealing with an advertisement
- How to **identify an article**: If you are analysing a text that **discusses** why hamburgers are a good source of nutrition, it may seem like an advertisement, but it is actually an article that is trying to persuade you to eat more hamburgers, rather than selling you a specific product.

**PERSUASIVE TEXTS****PERSUASIVE TEXT (non fiction PROSE)**

- Mainly based on fact
- Text are not neutral or objective
- They represent a particular set of ideas, beliefs and thoughts.

**PURPOSE**

- Influence / inform / manipulate / persuading /convince
- Present certain point of view about certain topic, event or issue
- Capture attention of audience / establish relationship with audience / stimulate desire for product or service

**TYPES**

- Newspaper extracts / headlines / speeches / advertisements / biographies / essays / journal entries / diaries / letters

**ANALYSING TEXT (PERSUASIVE TEXT)**

WHAT?	<ul style="list-style-type: none"> <li>● What type of text is this?</li> </ul>
WHY?	<ul style="list-style-type: none"> <li>● Why the author writes what he or she does?</li> <li>● Is it to entertain / frighten / warn / titillate / persuade / shock / or teach?</li> <li>● Always be clear that it is your analysis of the text</li> </ul>

HOW?	<ul style="list-style-type: none"> <li>● What is the purpose or function of text? What does the text set out to achieve and how does it do that?</li> </ul>
WHO?	<ul style="list-style-type: none"> <li>● Who are the audiences for whom the text is intended (don't stereotype) (example if there is a picture of a mom and family – do not refer to mom rather say parent.</li> </ul>
WHY?	<ul style="list-style-type: none"> <li>● Why was the text written?</li> </ul>
	<ul style="list-style-type: none"> <li>● Why has the author chosen these specific linguistic features</li> </ul>

## PROSE

### NEWS REPORTS

- coverage may be biased towards certain topics, nations, politics, individuals, sources of information etc.
- Topics may be local / national / international

### NEWSPAPERS ANALYSIS

WHAT?	<ul style="list-style-type: none"> <li>● What kind of text is this?</li> <li>● Non fiction prose</li> </ul>
HOW?	<ul style="list-style-type: none"> <li>● How does the text use language?</li> <li>● Visual and written techniques</li> <li>● Headline: found at top / prominent / bold</li> <li>● Lead: briefly introduces the main event or topic</li> </ul>

WHO?	<ul style="list-style-type: none"> <li>● Who is the text aimed at?</li> </ul>
WHY?	<ul style="list-style-type: none"> <li>● Why was the text written?</li> <li>● Tone: feeling or attitude to which writer addresses or discusses (personal / formal / impersonal / bitter / ironic / sarcastic?)</li> <li>● Style: sentence structures (long or short) / vocabulary (simple or complex) / phrases used</li> <li>● Ideology: particular ways of thinking that are often biased to create certain assumptions, ideas, understandings and even stereotypes about a group of people who share a particular race, gender, age or other qualities..</li> </ul>

### PERSUASIVE TEXTS

#### ADVERTISEMENTS

- includes both visual images and verbal language
- get the attention of the audience by using persuasive or attractive language.
- sell products and services

#### ADVERTISEMENT ANALYSIS

HOW?	<ul style="list-style-type: none"> <li>● Attention-seeking strategy used to sell or promote a company's products and services.</li> <li>● Intends to increase the sales of a product or service as well as inform the masses about its features</li> <li>● Manipulate the emotions of the audience in order to make them buy a certain product</li> <li>● Utilizes different media, including magazines, radio, internet and fliers to reach the target audience</li> </ul>
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	<p><b>Reasons for advertising:</b></p> <ul style="list-style-type: none"> <li>●● to increase the sales of the product or service</li> <li>●● to create and maintain a particular brand identity or brand image</li> <li>●● to introduce a new product or service</li> <li>●● to create a 'buzz' about the product</li> </ul>
WHO?	<ul style="list-style-type: none"> <li>● Who is the text aimed at?</li> <li>● Differ according to the product and service that is being advertised</li> </ul>
WHAT?	<ul style="list-style-type: none"> <li>● What kind of text is this?</li> <li>● Non friction prose</li> </ul>
WHY?	<ul style="list-style-type: none"> <li>● contain emotive language, that is, language deliberately chosen to evoke</li> <li>● an emotional response from the target audience</li> <li>● use this type of persuasive language to move the audience to action</li> <li>● Advertisements manipulate your emotions</li> <li>● claiming that buying a certain product will change your lifestyle, change your identity for the better, solve your problems, make you superior and give you power (for example)</li> <li>● In order to make you buy a product, advertisers deliberately manipulate language by a careful choice of words to create the necessary illusion of superiority or reality</li> </ul>

<b>PERSUASIVE TEXTS</b>	
<b>SPEECH ACTS</b>	
● Inform/ assert / command / remind / request / sympathise / apologise / suggest / compliment / advice / thank / promise something	
● written with a particular audience in mind	
● Depending on the audience, the speaker may make a speech in order to persuade people to act, to inform them or to celebrate something	
● formal or informal depending on the target audience and the speaker’s relationship with that audience	
● This will further determine the language and style that the speaker will use in order to deliver his/her message	
● language that speaker will use will be appropriate and relevant for the audience that s/he hopes to address	
● However, there are situations where speeches could be aimed at both the young and adults because the issues or topics that are addressed will be meaningful to	
● everyone regardless of age, gender or race, celebratory speeches	

**SPEECH ACT ANALYSIS**

WHO?	<ul style="list-style-type: none"> <li>● Who is the text aimed at?</li> <li>● Differ according to the presentation of people (general / nation / specialists / etc)</li> </ul>
WHAT?	<ul style="list-style-type: none"> <li>● What kind of text is this?</li> <li>● Non fiction prose / formal or informal</li> </ul>

<p>How and why?</p>	<ul style="list-style-type: none"> <li>● linguistic devices that are used impact not only on the message but help to establish a relationship between the speaker and his/her audience</li> <li>● Depending on how and for what purpose these devices are used, the speaker’s message will be able to build a rapport or not with the listeners</li> </ul>
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<p><b>PERSUASIVE TEXTS</b></p>	
<p><b>GO CAREFULLY THROUGH</b></p>	
<ul style="list-style-type: none"> <li>●● plot, character, setting, theme;</li> <li>●● narrative devices (who narrates the events? from what perspective?)</li> <li>●● tense, tempo, punctuation, sound effects, syntax, vocabulary</li> <li>●● ideology.</li> </ul> <p>Persuasive prose is designed to do exactly this: to influence its audience in some or other way.</p> <ul style="list-style-type: none"> <li>●● We posed the questions ‘what?’, ‘how?’ ‘who?’ and ‘why?’ again, applying them to news items, headlines, advertisements and speeches.</li> <li>●● In particular we drew attention to issues of power, and the results of different choices in regard to style and diction</li> </ul>	

<p>READING AND WRITING POSITIONS          GENRE &amp; THE ORGANISATION OF TEXT          ADVERTISING AND CONSUMERISM          NEWS AND INSTITUTIONAL POWER</p>	<p><b>REVIEW GOATLY CHAPTER 5 (ACTIVITY 39 &amp; 42)</b></p> <p><b>CHAPTER 1</b></p> <p><b>CHAPTER 7</b></p> <p><b>CHAPTER 9</b></p>
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## UNIT 4

### POETRY

- Person who wrote the poem is the poet
- The voice in the poem belongs to the speaker
- When you discuss poetry, always write: 'The speaker says' instead of 'The poet says'.
- It follows that our understanding of the way language is employed in a single line will be shaped by our understanding of the poem as a whole (line must be read in context to the whole poem)
- While you analyse each section of the poem in turn, remember that each section forms part of the poem as a whole. So make sure you take note of how the different sections of the poem relate to each other
- Always be able to reference or quote from the poem if you say or interpret something from the poem. An example is: You can not say the speaker is sad and not substantiate with words or sentences from the poem that lead you to that conclusion.

### SECTION 1: WHAT IS POETRY?

- Reader's desire to express her/himself
- Address / challenge
- a very condensed form of literary expression, which conveys a great deal in a few words.

### SECTION 2: THE POETIC SUBJECT - (the basic idea or ideas it addresses)

- WHAT DO WE MEAN BY SUBJECT: The subject is the topic of the poem: the person, idea or object it explores or comments on.
- Be careful not to confuse • the poetic subject, which is the topic of the poem with the grammatical subject, which is the agent of the action performed by a verb

**POETRY**

- (the man walks; the dog barks; the sky is blue).

**Step 1: Explore the title**

Does it match the poem?

- Is it straightforward?
- Is it ambiguous?
- Is it misleading?

**Step 2: Read through the poem, more than once**

- You will realize that poems are frequently dense, compact and ambiguous and therefore, require close reading.
- You will need to read a poem several times, possibly approaching it from several different perspectives, in order to begin to get a sense of what it is about

**Step 3: Read sentence by sentence**

It makes sense, therefore, to read the poem sentence by sentence in order to shape some basic meaning

**Step 4: Examine Form and Argument**

- Poems frequently arrange their sentences – and their ideas – in special ways.
- These arrangements are meaningful, as they form part of the way in which language is shaped to express a poem's meaning.
- The way a poem is laid out on the page and arranged into stanzas, patterns of rhythm and rhyme, is usually significant.

**POETRY**

- For example, one aspect of a concept or argument might be developed in one stanza, and a different aspect in another.
- Or certain ideas might be linked together by rhyme in order to be compared or contrasted.
- Your analysis of the form and argument of a poem should form part of an integrated overall analysis, and not stand on its own

**FORMAL ARRANGEMENTS EMPLOYED BY POETS**

- Stanza: a group of lines in a poem forming a basic division, equivalent to a paragraph in prose.
- Couplet: a pair of verse lines coupled together, usually by metre and/or rhyme.
- Tercet: a stanza of three lines; usually all three lines have the same rhyme.
- Quatrain: A stanza of four lines
- Sonnet: Sonnet: a poem of fourteen lines, usually grouped together in one stanza, with a complex rhyme scheme. This stanza is usually divided into sections in one of two ways:
  - ✓ The first eight lines are grouped together (a grouping of eight lines is called an octave) – this octave has the rhyme scheme abbaabba; the last six lines are grouped together (a grouping of six lines is called a sestet) – this sestet has the rhyme scheme cdecde, or some similar variant. This type of sonnet is called an Italian or Petrarchan sonnet
  - ✓ The first twelve lines are grouped into three quatrains – these quatrains usually rhyme abab cdcd efef; the last two lines are grouped into a rhyming couplet. This type of sonnet is called an English or Shakespearean sonnet.

**Step 5: Exploring Diction (An author's choice of words to convey a tone or effect) and Mood**

- It is important to consider what type of words, phrases and images are used in a poem, and in its various sections.

**POETRY**

**DICTION:** is more about specific word choices. For example, if the author uses diction such as “black” or “cacophonous,” it creates a harsh image and an agitated, disturbing feeling in the mind, due to the negative connotations of those words.

In the previous activity we learned that:

- poems may be divided into sections, with each section unified and held together by, for example, rhyme (as is the case with each quatrain and couplet), or layout on the page (the stanzas)
- the division into sections often reflects divisions in the argument and treatment of the subject
- in short, the layout of the poem and rhyme-marked divisions form an important part of the meaning-making process of the poem, because they signify shifts in thought.

- Patterns of words and phrases clearly are employed to create shifts in mood, setting the emotional tone of the poem

- A careful examination of the patterning of the ideas in a poem can also help you to identify tensions and parallels

This section, devoted to the poetic subject, offered much food for thought. Let us see what we have achieved so far: we have looked carefully at some of the ways in which poems can be organized around their subject and we have gradually obtained a clearer idea of what the poem expresses, by:

- reading the poem sentence by sentence,
- identifying and examining patterns of form (stanzas, units of rhyme),
- following the argument (what observations, insights, claims are being made; how the poem progresses from idea to idea), and
- understanding better the diction and mood of the poem, through a careful inspection of patterns of words and phrases

**POETRY****SECTION 3: POETIC LANGUAGE – TROPES AND SCHEMES**

- Poetic language is frequently described as language that has been highly manipulated.
- It deviates from normal usage, either semantically or syntactically, and it plays with the ‘normal’ meaning of words or their customary arrangement.
- Poetic language employs, namely tropes and schemes. You have learnt also that poetic language frequently shifts the sense in which we understand ideas or things from ordinary to unusual, or changes the predictable patterns in which we arrange words and phrases in a sentence.
- This is done to challenge us into thinking afresh, or further, and to open our minds to that extraordinary richness of meaning, which is the primary characteristic of poetry.

**TROPES** (Plays with the meaning of words)

A word or a thought might be used in a way that shifts its meaning from our ordinary understanding of it to some other sense

Figures of speech (e.g) Metaphor, Simile, Personification, Metonymy, Hyperbole, Irony, Oxymoron, Understatement  
(SEE TERMINOLOGY FOR EXPLANATIONS)

**SCHEME:**

A change in standard word order or pattern.

(e.g) repetition, anaphora, alliteration, parallelism, antithesis, ellipsis, parenthesis

Often, a scheme will repeat a word or phrase several times for emphasis

**POETRY**

(SEE TERMINOLOGY FOR EXPLANATIONS)

**SECTION 4: SOUND AND RHYTHM****SOUND DEVICES ARE:**

Resources used by poets to convey and reinforce the meaning or experience of poetry through the skillful use of sound. After all, poets are trying to use a concentrated blend of sound and imagery to create an emotional response. The words and their order should evoke images, and the words themselves have sounds, which can reinforce or otherwise clarify those images. All in all, the poet is trying to get you, the reader, to sense a particular thing, and the use of sound devices are some of the poet's tools.

Examples of sound: alliteration, assonance, consonance, internal rhyme, meter, onomatopoeia, rhyme and rhythm  
(SEE TERMINOLOGY FOR EXPLANATIONS) or visit

[http://homepage.smc.edu/meeks\\_christopher/SOUND%20DEVICES%20USED%20IN%20POETRY.htm](http://homepage.smc.edu/meeks_christopher/SOUND%20DEVICES%20USED%20IN%20POETRY.htm)

**RHYTHM**

Rhythm is a literary device that demonstrates the long and short patterns through stressed and unstressed syllables, particularly in [verse](#) form. You can tell a word's syllables by putting your hand under your chin when you say a word. Every time your chin moves your hand. That is a syllable.

**Iambic pentameter**, the most commonly used metrical pattern in English poetry.

This strange-sounding phrase means nothing but: five (penta in Greek) subdivisions of sound in each line, with the emphasis of the voice falling on the second of each pair of syllables (= iambic rhythmic measure).

a trochee, which means simply that the stress on the syllables shifts from the second to the first: DONG ding DONG ding DONG ding

**POETRY**

DONG ding DONG ding

**RHYME****DEFINITIONS**

A rhyme is a [repetition](#) of similar sounding words occurring at the end of lines in poems or songs.

A rhyme is a tool utilizing repeating patterns that brings [rhythm](#) or musicality in poems which differentiate them from [prose](#) which is plain. A rhyme is employed for the specific purpose of rendering a pleasing effect to a poem which makes its recital an enjoyable experience. Moreover, it offers itself as a mnemonic device smoothing the progress of memorization. For instance, all nursery rhymes contain rhyming words in order to facilitate learning for children as they enjoy reading them and the presence of repetitive patterns enables them to memorize that particular poem effortlessly.

[Rhyme](#) scheme is the pattern of rhyme that comes at the end of each [verse](#) or line in poetry. In other words, it is the structure of end words of a verse or line that a poet needs to create when writing a poem. Many poems are written in [free verse style](#). Some other poems follow non-rhyming structures, paying attention only to the number of syllables. The Japanese [genre](#) of [Haiku](#) is a case in point. Thus, it shows that the poets write poems in a specific type of rhyme scheme or rhyming pattern. There are several types of rhyme schemes as given below.

**FUNCTION OF RHYME SCHEME**

Rhyme scheme is an integral part of the constitution of a poem, which includes [meter](#), length of phrase, and [rhythm](#). In fact, rhyme scheme, like other writing tools, is used to create balance and relieve tension, manage flow, create rhythm, and highlight important ideas. Its basic function is to form units of sound and suggest units of sense. It also communicates the idea in a more effective way.

**POETRY**

If the first line ends in the word “star,” which rhymes with the final word of the second line, “are.” Since both words rhyme with each other, they are signified with letter “A.”

**COUPLET:** It contains two-line stanzas with the “AA” rhyme scheme, which often appears as “AA BB CC and DD...”

**END RHYME**

If you have ever sung a song or read a poem aloud, you must have encountered end rhymes, because these are a common type of rhyming pattern used in a poetic structure. End [rhyme](#) occurs when the last syllables or words in two or more lines rhyme with each other. It is also known as “tail rhyme,” and occurs at the ends of the lines. The lines ending in similar sounds are pleasant to hear, and give musical effect to the poem or song. This is called the end rhyme.

The poets often use end rhyme to create rhythm in their works. If they use it throughout the entire poem, then it creates a beautiful rhyming pattern, giving musical quality to the poem, because it adds flow in a perfect rhythmic way. It serves as a strong mnemonic device that facilitates memorization. In addition, its regular use marks off the ending of the lines, thus elucidating metrical structure for the [audience](#). Songwriters also make use of it frequently to make their lyrics sound appealing, and often it becomes easier for the audience to remember.

**END RHYME** – It comes at the end of two successive lines. Comprises of the final words or syllables of the lines

**MASCULINE RHYME** – It ends on stressed syllables like in “bells” and “hells.”

**FEMININE RHYME** – It rhymes on one or two unstressed syllables, like “enticing,” and “endicing.”

**QUATRAIN**

A quatrain is a [verse](#) with four lines, or even a full poem containing four lines, having an independent and separate [theme](#). Often one line consists of alternating [rhyme](#). It exists in a variety of forms.



**POETRY****INTERNAL RHYME**

Internal [rhyme](#) is a poetic device which can be defined as metrical lines in which its middle words and its end words rhymes with each other. It is also called middle rhyme, since it comes in the middle of lines.

**INTERNAL RHYME** – uses two rhyming words within a single line of poetry

For example, “Once upon a midnight dreary, while I pondered, weak and weary,

**SONNET**

The word sonnet is derived from the Italian word “sonetto”. It means a small or little song or [lyric](#). In poetry, a sonnet has 14 fourteen lines and is written in iambic [pentameter](#). Each line has 10 syllables. It has a specific [rhyme](#) scheme and a “volta” or a specific turn.

Generally, sonnets are divided into different groups based on the [rhyme scheme](#) they follow. The rhymes of a sonnet are arranged according to a certain rhyme scheme. The rhyme scheme in English is usually abab-cdcd-efef-gg and in Italian abba-abba-cde-cde.

**SHAKESPEAREAN SONNET**

A Shakespearean sonnet is generally written in an [iambic pentameter](#), there are 10 syllables in each line

**FREE VERSE**

Free [verse](#) is a literary device that can be defined as poetry that is free from limitations of regular [meter](#) or [rhythm](#) and does not [rhyme](#) with fixed forms. Such poems are without rhythms and rhyme schemes; do not follow regular [rhyme scheme](#) rules and still provide artistic expression. In this way, the poet can give his own shape to a poem how he/she desires. However, it still allows poets to use

**POETRY**

alliteration, rhyme, cadences or rhythms to get the effects that they consider are suitable for the piece.

**FEATURES OF FREE VERSE**

- Free verse poems have no regular meter and rhythm.
- They do not follow a proper rhyme scheme as such; these poems do not have any set rules.
- This type of poem is based on normal pauses and natural rhythmical phrases as compared to the artificial constraints of normal poetry.

**THEME**

Theme is defined as a main idea or an underlying meaning of a literary work, which may be stated directly or indirectly.

**DIFFERENCE BETWEEN A THEME AND A SUBJECT**

It is important not to confuse a theme of a literary work with its subject. Subject is a topic that acts as a foundation for a literary work, while a theme is an opinion expressed on the subject. For example, a writer may choose a subject of war for his story, and the theme may be his personal opinion that war is a curse for humanity. Usually, it is up to the readers to explore the theme of a literary work by analysing characters, plot, and other literary devices.

**PRESENTATION OF THEMES**

A writer presents themes in a literary work through several means. A writer may express a theme through the feelings of his main character about the subject he has chosen to write about. Similarly, themes are presented through thoughts and conversations of different characters. Moreover, the experiences of the main character in the course of a literary work give us an idea about its theme.

**POETRY**

Finally, the actions and events taking place in a narrative are consequential in determining its theme.

**SHORT EXAMPLES OF THEME**

1. When the astronaut landed on the moon, he felt loneliness. Thinking there was no one else, he became a little forlorned, though the view of Earth was stunningly beautiful.  
(Theme of lonesomeness)
2. The space travelers were travelling to the moon, when their spaceship suddenly ran out of fuel. They were all frightened to learn that they wouldn't be able to return to Earth, and could only land on the moon.  
(Theme of fear)
3. The bus was travelling at a great speed when it was stopped by a gang of robbers. The passengers were ordered to get out, leaving their precious belongings in the bus.  
(Theme of fear)
4. Their marriage ceremony was taking place in a grand hotel. All the eminent people of the city were invited, the reason that the celebration was excellent.  
(Theme of happiness)
5. As soon as the clock struck 12 at noon, the jubilations started. It travelled from East to West on the first day of the year.  
(Theme of felicitation)
6. The religious leader was leading a huge congregation of followers, praying with utmost humility.  
(Theme of religiosity)
7. All the family members were dressed in black, with somber faces. They were participating in the funeral ceremony of their deceased relative.

**POETRY**

(Theme of gloom)

8. The cricket match was reaching a highpoint, the fans of both teams screaming their support. It was an excellent game.

(Theme of cheerfulness)

9. The teacher said that she hoped all of her students would pass with good grades.

(Theme of optimism)

10. The father of the slowwitted student said he had no false hopes about his son's future.

(Theme of pessimism)

11. The immigrant looked around to talk to somebody, but could find no one who spoke his language. He felt claustrophobic and desolate.

(Theme of hopelessness)

12. Only the laborers were working on Labor Day.

(Theme of [irony](#))

13. The conference was in full swing, with scholars delivering knowledgeable lectures on varying subjects. The [audience](#) enjoyed it immensely.

(Theme of learning)

14. The politician was delivering a speech on the need for peace between two neighboring states. He said through peace they could achieve what not possible through war.

(Theme of peace)

15. The general commanded his troops to open fire at the enemy, and to kill each and every soldier of the combatants.

(Theme of war)

**POETRY****POETRY**

The nature of poetry, is often dense, compact and ambiguous, thereby causing the experience of reading it to be rich and rewarding. Note the importance of details and apply strategies of close reading: these included paying attention to:

- the title
- form, structure, other patterning
- syntax
- speaker (not to be identified with the poet)
- diction
- mood.

**UNIT 5****DRAMA**

- Drama has its own distinctive format; you will see that it has the name of the speaker on the left hand side followed by their words, or dialogue, on the right.
- Drama is about conflict and resolution
- When you do a close analysis of Shakespeare's plays it is possible to use the same techniques you use for a close reading of poetry
- The interaction, you will have noted, is based on the exchange of words; expression through action

**DRAMA**

- One could say drama is a reconstruction of conversational situations that occur in reality.
- Plays, therefore, attempt to make these actions real by 'imitating' what otherwise takes place in real life, and this is called **MIMESIS**

**EXAMS & ASSIGNMENTS:**

- You will also be required to analyse unseen excerpts from different plays in both the assignments and the examinations
- You are required to read the small one-act play by F. Scott Fitzgerald that appears in your Reader. This play may form the basis for an assignment or an examination question. This means that you need pay careful attention to this play.

**DEFINE:****DIALOGUE**

- A conversation between two or more people as a feature of a book, play, or film.

**STAGE DIRECTIONS**

- Stage directions are the information provided by the dramatist on how the play should be staged.
- The directions tell us about what the characters are doing

**BLANK VERSE**

- This poetic form uses iambic pentameter. Iambic pentameter is a specific structural form of unrhymed verse that was used in drama in the sixteenth and seventeenth centuries and is defined in the previous Unit on poetry.

**DRAMA****DRAMATIC STRUCTURE**

- Structure commonly used today to analyse classical and Shakespearean dramas

The **Three Act Structure:**

- every piece of poetry or drama must have a beginning, middle and end

The **Five Act Structure:**

## Act 1: The Exposition

Here, the audience learns the setting (Time/Place), characters are developed, and a conflict is introduced.

## Act 2: Rising Action

The action of this act leads the audience to the climax. It is common for complications to arise, or for the protagonist to encounter obstacles.

## Act 3: The Climax

This is the turning point of the play. The climax is characterized by the highest amount of suspense.

## Act 4: Falling Action

The opposite of Rising Action, in the Falling Action the story is coming to an end, and any unknown details or plot twists are revealed and wrapped up.

## Act 5: Denouement or Resolution

This is the final outcome of the drama. Here the authors tone about his or her subject matter is revealed, and sometimes a moral or lesson

**DRAMA**

is learned.

**CONVENTIONS OF DRAMATIC PERFORMANCE**

- A dramatic **convention** is a set of rules which both the audience and actors are familiar with and which act as a useful way of quickly signifying the nature of the action or of a character.
- For example, a dramatic convention in [Shakespeare](#) is that a character can move downstage to deliver a [soliloquy](#) which cannot be heard by the other characters on stage nor are characters in a [musical](#) surprised by another character bursting into song. One more example would be how the audience accepts the passage of time during a play or how music will play during a romantic scene.

**STACCATO**

- A series of short, sharp sounds or words

**CAESURA**

- In Greek and Latin verse a break between words within a metrical foot.
- In modern verse a pause near the middle of a line.

EXAMPLE: (to be, or not to be: that is the question)

**EXTENDED OR COMPLEX METAPHOR**

- The term “extended [metaphor](#)” refers to a [comparison](#) between two unlike things that continues throughout a series of sentences in a paragraph, or lines in a poem. It is often comprised of more than one sentence, and sometimes consists of a full paragraph.

EXAMPLE: (the slings and arrows of outrageous fortune)



**DRAMA****COMPARISON**

Comparison is a rhetorical or literary device in which a writer compares or contrasts two people, places, things, or ideas. In our everyday life, we compare people and things to express ourselves vividly. So when we say, “as lazy as a snail,” you compare two different entities to show similarity i.e. someone’s laziness to the slow pace of a snail.

EXAMPLE: (to die, to sleep)

**IMPERATIVES OR COMMANDS**

- An imperative sentence is a type of sentence that gives instructions or advice, and expresses a command, an order, a direction, or a request. It is also known as a *jussive* or a *directive*. Depending upon its delivery, an imperative sentence may end with an exclamation mark or a period. It is usually simple and short, but could be long and complex, depending upon its context.

EXAMPLE: (imitate, stiffen, conjure up, disguise, cry). Though there are no exclamation marks, which tend to be used when giving a command

**ALLUSION**

Allusion is a brief and indirect reference to a person, place, thing or idea of historical, cultural, literary or political significance. It does not describe in detail the person or thing to which it refers. It is just a passing comment and the writer expects the reader to possess enough knowledge to spot the allusion and grasp its importance in a text.

EXAMPLE: For instance, you make a literary allusion the moment you say, “I do not approve of this *quixotic* idea,” Quixotic means stupid and impractical derived from Cervantes’s “Don Quixote”, a story of a foolish knight and his misadventures

EXAMPLE: (dishonour not your mothers: this is similar to the biblical commandment to ‘honour your father and mother

**DRAMA****ENJAMBMENT**

- It can be defined as a thought or sense, phrase or clause, in a line of poetry that does not come to an end at the [line break](#), but moves over to the next line. In simple words, it is the running on of a sense from one [couplet](#) or line to the next without a major pause or syntactical break.

## Features of an Enjambment

- Enjambment lines usually do not have a punctuation mark at the end.
- It is a running on of a thought from one line to another without final punctuation.
- It is used in poetry to trick a reader. Poets lead their readers to think of an idea, then move on the next line, giving an idea that conflicts with it.
- Poets can achieve a fast pace or [rhythm](#) by using enjambment.
- Multiple ideas can be expressed without using semi-colons, periods, or commas.
- It helps reinforce the main idea that might seem to be confusing with pauses.
- It can be seen in different songs and poems.
- It helps readers to continue thinking about the idea, which is expressed in one line, and which continues through to the next.

EXAMPLE: *It is a Beauteous Evening* (By William Wordsworth)

This poem is a perfect example of enjambment. In this poem, every line is running over to the next, while the sense is not finished at the end of lines, without pause or break. None of the lines make sense – or stand on their own – without the next line. There is a flow of thought from one line to the next.

## DRAMA

### FEMINIST THEORETICAL

- It aims to understand the nature of gender inequality. It examines women's and men's social roles, experience, interests, chores, and feminist politics in a variety of fields

### PATRIARCHAL OPPRESSION

- Patriarchal (adj.) describes a general structure in which men have power over women. Society (n.) is the entirety of relations of a community. A **patriarchal society** consists of a male-dominated power structure throughout organized society and in individual relationships

### FEMINIST THEORY

- Analyses how gender inequality determines the conception of women's social roles and experiences under masculine domination.
- This theory sees gender as constructed by the social norms of any given time period.
- Thus a woman would be constructed as nurturing, gentle, passive and there to take care of her husband's needs

### STEREOTYPING

Conforming to certain socially constructed ideas.

### SOLILOQUY

- An act of speaking one's thoughts aloud when by oneself or regardless of any hearers, especially by a character in a play.

**DRAMA****ANNOTATING A TEXT**

Techniques that you can use to annotate text:

1. Underline important terms.
2. Circle definitions and meanings.
3. Write key words and definitions in the margin.
4. Signal where important information can be found with key words or symbols in the margin.

**SECTION 1: THE ORIGINS OF DRAMA**

- Drama is written to be performed

The dialogue between the main characters is always interactive.

- A dialogue is a conversation between two people.

**MONOLOGUE**

- There are certain situations where a character does actually deliver a monologue, or a soliloquy, where they are talking alone and directly to the audience with no interaction with other characters.

**AUDIENCE**

- Refers to people watching or reading a play. Use these words when writing.

**DRAMA**

- All performances are guided by the director's interpretations and these might differ from your own, they offer an interpretation of the writer's work, and each interpretation is different
- Always use the term 'play' never 'book' or 'novel' when writing.

**THE MAIN TYPES OF DRAMA ARE TRAGEDY AND COMEDY****TRAGEDY**

- A tragedy is a serious play whose hero or protagonist suffers a serious downfall
- Tragedy concerns a main character, called a protagonist (or tragic hero)

**BASIC ATTRIBUTES OF A DRAMATIC TRAGEDY:**

- Central character, known as the protagonist or tragic hero
- The hero has a tragic flaw in his character, such as pride or greed, which leads to his downfall.
- The hero experiences a change in his fortune; he loses his position and dies.
- The downfall of the hero is designed to evoke terror and pity in the audience.
- Purging of emotions is known as catharsis.

**COMEDY**

- Comedy is closer to real life and deals with common human failings instead of the crimes frequently associated with tragedy.
- Comedy is a play with a happy ending and not one that was necessarily funny.

**DRAMA**

- Love stories in which there is much confusion, but in which the ending resolves the situation.

A play generally follows a **THREE-PART STRUCTURE**, though it can be longer:

- In the **first part** of the play the audience is introduced to the characters and a situation is 'set up', in which the central characters encounter a challenge, which will cause change.
- The **middle of the play** develops the situation and the audience begins to see and understand the possible consequences of the challenge through the reactions of the characters.
- The **close of the play (known as the dénouement)** tends to involve a return to some sense of order as the characters come to terms with what has happened.
- The **plot of the play is the storyline**. There is often a subplot, a secondary plot that runs alongside the main plot. You may have encountered this strategy in televised soap operas. There are often parallels and contrasts between the main plot and the subplot, though the subplot presents the themes from a different perspective.
- Plays are **divided into acts and scenes**, another important difference between a play and prose or poetry.

**DRAMA****SECTION 2: APPROACHING A PLAY**

- In a drama, lines of dialogue are delivered by an actor in costume. These lines are addressed both to other actors on the stage and to the audience.

**SECTION 3: PERFORMANCE****Interaction with performance**

pay attention to:

- The playwright's choice of words: how could they be brought to life on a stage?
- The visual element (sight) and the aural element (sound). How do these elements work to pull the audience into the action?
- Drama has visual qualities, sound and movement

- How important are the clothes the characters wear?
- What is the setting (or location) of the action? For example, does it take place in a house, in the countryside, in a bar?
- These 'realistic' features are what we call sets on a stage.
- Play tends not to have a narrator, though there are exceptions

The narrative voice in a play does the same thing as the narrative voice in fiction

- shapes the narrative through his or her subjective viewpoint. The narrator
- may evaluate characters, comments on the action in the novel and influence how the reader responds

**DRAMA**

- Stage directions are always in italics, which sets them apart from the dialogue of the play.
- stage directions helps to provide the reader with a visual image of what is happening on the stage

**SECTION 4: DRAMATIC DIALOGUE**

- Dramatic dialogue involves an interaction between characters and shows the relationships between them
- dialogue is one of the main ways of revealing a character's personality traits
- The content of the character's speeches is important and has to be examined
- The term idiolect is used to talk about distinctive features of an individual's use of language
- The way a character speaks is important

**DRAMATIC DIALOGUE (LANGUAGE)**

- Formal language consists of Standard English and is polite.
- Informal language is colloquial and is used in every day conversation with people you know.
- In general drama will use Standard English, but the more modern plays use colloquial speech

**DIFFERENT TYPES OF DIALOGUE**

One important kind of dialogue is presented in blank verse

**SECTION 5: ANNOTATING A TEXT**



**DRAMA**

- Annotation will explore what are called figures of speech or rhetorical devices. You must remember that once you have done an annotation of an extract, you are then capable of slowly unpicking any text and seeing the themes and ideas that it contains.
- Annotation is a very important part of close analysis. Remember that words frequently have more than one meaning, and that the manner in which sentences are structured grammatically always plays an important role in the meaning of a text

**SECTION 6: CHARACTERS**

- Characters in drama, like those in prose, are constructs
- In your written answers refer to how the characters are represented by the playwright and discuss what the dramatic purpose of the character is in relation to the play as a whole.

**THE PURPOSE OF CHARACTERS**

- Every character has a purpose in a play including minor characters.
- When thinking about the purposes of a character, think in terms of the character's importance in the whole play

**YOU MUST ALSO CONSIDER CHARACTER IMPORTANCE WITH REGARDS TO THE FOLLOWING:****PLOT**

- The action of the play. How does the character contribute to the action of the play? Is the character crucial to the plot – the main protagonist.

**THEMES**

- The ideas and issues that run through the play.

**HOW CHARACTERS RELATE TO ONE ANOTHER**

**DRAMA**

- This is very important in any play. Characters may contrast with one another, such as the career woman and the stay-at-home mother.
- Contrasting characters tend to bring out the differences, making characters' strengths and weaknesses more distinct.

**PRESENTING CHARACTERS****CONSIDER THE FOLLOWING POINTS:****HOW IS THE CHARACTER INTRODUCED BY THE PLAYWRIGHT?**

- A character can be introduced without being present. This is done by the main characters talking about them, creating a sense of anticipation in the audience.
- Generally actions performed by the character in the play are significant.
- It is important to consider whether a character develops during the course of a play. Do they change their attitudes or ideas? Are the relationships with the other characters different in some way? The main characters are more likely to develop than the minor ones.

**SECTION 7: STAGE DIRECTIONS****STAGE DIRECTIONS**

- Stage directions are the information provided by the dramatist on how the play should be staged.
- Stage directions are perhaps the biggest device through which a playwright will show how a play should be performed on the stage.
- These stage directions need to be interpreted by the director and the actors as much as the dialogue and its presentation to the

**DRAMA**

audience.

- Drama is always open to subjective interpretation and is always a constructed device mirroring a certain viewpoint
- These should be carefully studied as they offer an insight into what the dramatist intended.
- These directions reflect atmosphere, aspects of the characters or of the time period in which the play occurs
- The directions tell us about what the characters are doing
- Introduced you to the different aspects of a play's structure
- considered how you need to approach a play and we have explored how to do this through the use of annotation.

**DRAMA**

Drama is intended to be seen and heard. It is also a distinctly interactive medium, involving not only the characters but also the audience.

The unit dealt with:

- tragedy
- comedy
- structure, both of a play and of the speeches within it ●● terms used to describe characters, such as protagonist
- word-choice
- dialogue
- stage directions
- characterization
- some theories one could apply in discussing drama

UNIT 6

**CONVERSATIONAL ANALYSIS – ‘REAL LIFE’ DIALOGUE**

You are advised to read this section alongside the following pages of your prescribed and recommended books. The last two books are prescribed for ENG1502 and ENG2601 respectively, but are recommended resources for ENG2602.

- Goatly, A. (2000) *Critical Reading and Writing*, London: Routledge.
- Carter C. et al. (2001) *Working with Texts* (3rd edition), London: Routledge.
- Mullany S. & Stockwell, P. (2010) *Introducing English Language: a resource book for students*, London: Routledge.

**POINTS:**

- Why is analysis of a conversation important?
- What relation could it have to dramatic dialogue
- Introduces another aspect of interaction; that which we observe in real life: conversation
- aim is to give you the tools and strategies you can use to analyse conversations
- conversation can be considered a form of dramatic expression.

**SECTION 1****DEFINITION OF CONVERSATION****WHAT IS A CONVERSATION?**

- A conversation appears to be different from the type of dialogue that occurs in a play, television series or film.
- CA is a useful tool not only for spoken language analysis but for character analysis as well in dramatic dialogue.

**ORDINARY CONVERSATION CAN BE SEEN TO EXHIBIT THE FOLLOWING CHARACTERISTICS:**

- It is not written for performance,

- It is spontaneous and unplanned,
- It exists within a social context,
- it takes place in many human social interactions.

### INTERACTIONS EXAMPLES

- A telephone conversation
- An interaction between friends and strangers; mother and child;
- An interaction of players in a card game
- A debate/chat (in class, in parliament, in a meeting, among friends, family etc.)
- Sessions in therapy rooms (with psychologists, priests, counsellors etc.)
- Medical consultations (between nurses, doctors and their patients)
- Courtroom trials
- Press conferences
- Interviews of various kinds
- Interaction in an airline cockpit
- A phone call to a call centre
- Classroom interaction (amongst students, between teacher and students)
  - These actions sometimes referred to as 'speech events' are some examples of 'talk' or conversation in which human beings engage.
  - Conversations have a different shape from the constructed dialogue of plays, movies or television series
- Conversation or spoken discourse, also known as 'talk-in-interaction', is a practice used by humans to interact socially.

- They could be exchanging thoughts, ideas, solving problems, correcting each other, teaching each other or reprimanding each other.
- Conversation can be analysed as narratives
- The study of conversation could be thought of as being the foundational level
- The analysis of conversation is referred to as Conversational Analysis (CA).
- Conversational analysis is conducted using different rhetorical devices.

#### DEFINITION OF CONVERSATIONAL ANALYSIS

- Conversation analysis (ca) is a method for investigating the structure and process of social interactions between and among humans in real life situations.
- This methodological procedure (ca) attempts to describe people's methods of producing 'orderly' social interactions and to also show how interlocutors reflect on and interpret other's behaviours

#### WHY SHOULD WE STUDY CONVERSATIONS OR SOCIAL INTERACTIONS

- ➔ We study conversations to **assist the course of justice**: You may have heard the term 'forensic discourse analysis', what this discourse does is to study words used by a suspect, in order to determine, for example, their innocence or guilt. Forensic discourse analysis studies the structure of a conversation by examining word usage.
- ✓ The goal is to ascertain criminal intent, involvement or innocence by scrutinizing word choice. For example, a suspect who uses the word "we" or "us" when describing a crime indicates that he conspired with others.
- ✓ Forensic conversation analysis can also focus on the study of a person's dialect to determine the origin and language of a person.
- ✓ Author identification techniques can be employed to ascertain whether a recording or a note, such as a ransom note, indicates who the suspect might be.
- ✓ Recorded police interrogations can be used to decipher whether or not a person knowingly admitted guilt, underwent just interrogation or understood the conversation conducted throughout the interrogation.

- ✓ Lawyers can admit recorded interviews in court as evidence.
- ✓ Dialogue analysis can assist in proving or disproving guilt and can determine inconsistencies in the interviewing process, making recordings inadmissible in court.
  
- ➔ We also study conversations in order to understand how different societies and/or cultures interact.
  
- ✓ Analysing the conversations of different societies would be one of the methods to get to understand each other better and where necessary, to be tolerant and accommodating of each other.
- ✓ For example the study of 'turn-taking' in conversations has shown that turn-taking practices differ from one society to another. Some societies frown upon what others tolerate, for instance some societies have been found to tolerate long pauses; talk at the same time or interrupt talk.
- ✓ Some people study conversations in order to write their own drama scripts.
- ✓ Unless you know how people talk in 'real life' you are likely to produce dull dialogues in your drama script
  
- ➔ We study conversations for academic reasons; to create theories about human action and events.
  
- ✓ Textbooks writers for example benefit a lot from results of conversational analysis as they can show real authentic examples of conversations that they could include in textbooks to teach spoken discourse.
- ✓ Some dramatists include similar forms of dialects in their dialogues. This allows the audience to experience how different people might sound or express themselves.
- ✓ We study conversations so that we may create non-human interactions through technology. Examples are automated teller



machines (ATMs), the recorded voices on phones etc.

- ✓ All these are modelled on how humans interact

- In analysing conversation or 'talk' the focus is placed on the tacit, shared knowledge that allows people to engage with the social world. Conversational analysis studies focus on three main dimensions of social talk and how these are managed.

These are:

### ACTIONS, STRUCTURE, AND INTERSUBJECTIVE UNDERSTANDING

#### ACTIONS:

- These include: how conversations are opened and closed /started and finished; how stories are told; how complaints are made; how questions and answers are practiced in contexts such as interviews, press conferences, hospital scenes (diagnosis) and classroom
- questioning.
- When you are investigating conversational actions, the question to ask is: 'how are conversations organised in order for these actions to happen?'
- Given that more than one person speaks, conversations mean that speakers give and allow each other turns to speak.
- Conversational analysis examines how this 'turn-taking' is managed in conversation.
- When people speak they use body movements (what some call 'body language').
- Conversational analysis looks at how these gestures such as gaze and body postures function in interactions.
- When humans speak, they pause, they overlap and they repair their utterances, in case something is not clear or has been

misunderstood.

- CA examines how these patterns of repair and overlap occur and are managed in conversation.
- The words we use in conversation may be formal, informal, ungrammatical, ambiguous, ironic, metaphorical, etc. In daily conversation it is generally the informal and ungrammatical use of language that occurs.
- This generally sets ordinary conversation outside of what occurs in a play, where Standard Formal English tends to be employed.

## STRUCTURE

- This refers to the way interactions are organised so that actions can take place.
- Certain rules and structures have to be observed: for example, if someone asks 'How are you'? You would, most likely, respond with 'I'm fine'. The conversation may proceed with more actions.
- If, however, the response is: 'What business is it of yours, how I am?' then a shift in direction of the conversation would occur. In fact the conversation would probably not continue. The explication of these 'rules' of paired actions can have important consequences for analysing social interaction.
- These **PAIRED ACTIONS SUCH AS QUESTION/ANSWER ARE CALLED 'ADJACENCY PAIRS'**, and consist of actions where the first action (first pair-part) performed by one speaker, invites a particular type of secondary action
- (second pair-part) from the other speaker.
- Typical examples of adjacency pairs are: Question is paired with answer; request is paired with grant/refusal; invitation is paired with acceptance/declination. As you can see the relation between first and second pair parts is strict and normative. In some instances, if

not adhered to, it may lead to the breakdown of a conversation.

### INTERSUBJECTIVE UNDERSTANDING

- This concerns how speakers create, negotiate and maintain conversation.
- One type of intersubjective understanding concerns how speakers present their intentions, their state of knowledge their relation; and their position towards what is being talked about.
- Intersubjectivity is concerned with the question: do speakers understand each other?
- A speaker who responds to an action does so to show they have understood the question, if the action is a question, the response should be an answer.
- A speaker's understanding of an action is measured against their response. If the understanding is considered problematic, there may be the need to restate and modify the utterance

### CONVERSATION ACTIONS (SPEECH ACTS)

- Conversation actions, or speech acts, refer to an expression used in conversations and in written discourse, which shows the position a speaker has taken in order to perform an action.

In some kind of speech act, **ASSERTIVES**, the speaker/writer will be giving information, describing a state of affairs in the world as in.

'there is a departmental meeting scheduled for tomorrow afternoon.

- Examples are state / inform / swear / remind.

In another type the speaker/writer attempts to make the reader/hearer do something, giving them a **DIRECTIVE**, as in:

'please type out the agenda'

- Examples would be ask / command / request / suggest / plea / beg.

In other speech act types **COMISSIVES**, the writer/speaker is giving a commitment for the reader/hearer that she will do something in the future, as with

'I promise to type the agenda tomorrow'

- For example promise, threaten, vow, volunteer.

At other times the writer/speaker expresses an inner feeling in **EXPRESSIVES**,

For example gratitude when saying, 'thanks for typing this so quickly'

- Here we find acts like thank, congratulate, apologise and condole
- ✓ In drama and other literary narratives where dialogue features, we can analyse a dialogue and from the utterances one character makes, we deduce the kind of person they are.
- ✓ Similarly in real life, someone who uses a lot of apology speech acts; indirect speech acts; sympathy speech acts is likely to be described as polite.
- ✓ Speech acts can be used to analyse several aspects of conversation. Goatly (2000) examines how speech acts enforce gender power (see pp. 229–234).

### **CONVERSATION STRUCTURE**

- Three elements: openings, closings, and turn-taking.
- All conversations begin; interlocutors take turns to speak – they don't all speak at the same time; and conversations come to an

end, they close.

- **OPENINGS:** There are conventional routines for openings, for example: greetings, introduction, opening questions.
- **TURN-TAKING MECHANISMS:** The intention to let the conversational partner speak is signalled with a low voice, slowing down, putting a question, body movement.
  - In **SMOOTH COMMUNICATION** less than five per cent of the conversation is delivered in overlap.
  - **ADJACENCY PAIRS:** utterances which require an immediate response or reaction from the partner (greeting-greeting, offer-accept, compliment-thank, question- answer); there are always preferred and non-preferred answers, and it is difficult for learners to distinguish between them.
  - **BACK-CHANNELLING:** signals that show the speaker that his/her message is understood and listened to.
- **CLOSINGS:** Intentions to close a conversation are usually expressed with closing signals such as ‘well’, ‘so’, ‘okay’ used with falling intonation.

**How do people open conversations?**

WORDS	ACTION
<ul style="list-style-type: none"> <li>● Greet them.</li> <li>● Ask after their health: ‘ Hey, how are you?’</li> <li>● Call them by name.</li> <li>● Make a comment or a compliment: ‘your cap looks stunning ...’</li> </ul>	<ul style="list-style-type: none"> <li>● Tap someone on the shoulder.</li> <li>● Smile at them.</li> <li>● Stand next to them.</li> <li>● Wave at them.</li> </ul>

- Comment on what you both are looking at; comment on the weather etc.

Then start a conversation or wait for their response

Then proceed to start a conversation or wait for a response.

The method of beginning a conversation will vary depending on a number of factors:

- The relationship between the interactants, how much or how little they know each other,
- where they are; who they are with;
- why the conversation has to open etc.
- Because of these factors there is no universal way of opening a conversation.

#### HOW DO PEOPLE TAKE TURNS IN CONVERSATION?

- Turn-taking is determined by what Sacks, Schlegoff & Jefferson (1979) refer to as transition relevance points. These, as the name suggests, refer to the point in a conversation where you think it is appropriate to say something.
- Some points are much more obvious than others.
- As these authors note, turns can happen at:

- A change of pitch
- A change of intonation
- A momentary silence
- The end of a syntactic unit of language: a phrase, clause, or sentence; a question or statement, etc.
- A paralinguistic feature: a hand pointing at you, etc.

**TURN-TAKING CUES**

A speaker might ‘signal’ that it is time for another speaker to take a turn. For example:

- When the current speaker asks a question it might be a cue for someone else to take over;
- If the current speaker trails off, it could be a cue for someone else to take over;
- If the speaker indicates that they have finished speaking with a closing statement such as: ‘And so that’s all ...’;
- If the speaker uses ‘marker words’ such as but, so, well. (O’Grady and Archibald: 480)

**TURN-TAKING AND CULTURE**

- Conversational analysis reveals a lot about cultural differences.
- Turn-taking is one conversational practice which varies from one culture to another.
- Culture plays a significant role in conversation and whether the conversation succeeds or fails.

When people from multiple cultures engage in conversation, it is very easy for miscommunication and confusion to occur

<b>SIMILARITIES ACROSS CULTURE</b>	<b>DIFFERENCES ACROSS CULTURE ...</b>
<ul style="list-style-type: none"> <li>● Avoidance of overlapping talk</li> <li>● Minimal amounts of silence are preferred between speakers (ex. awkward silences)</li> </ul>	<ul style="list-style-type: none"> <li>● Turn-taking cues are different in ordinary conversation across cultures.</li> <li>● Many different body language cues Different gestures add to</li> </ul>

<ul style="list-style-type: none"> <li>● Speed of the listener’s response is important</li> </ul>	<p>conversation (ex. hand usage in Italian)</p> <ul style="list-style-type: none"> <li>● Different verb tenses are used for gender politeness and differences</li> <li>● Honorifics are used in some cultural conversation (ex. Korean)</li> <li>● Vowel and consonant systems (O’Grady and Archibald 292, 294)</li> </ul>
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**GENERAL CHARACTERISTICS AND TURN-TAKING (COATES 126–138):**

<b>ALL-FEMALE GROUPS:</b>	<b>ALL-MALE GROUPS:</b>
<ul style="list-style-type: none"> <li>● Cooperative/collaborative rather than Competitive</li> <li>● More flexible</li> <li>● Problems: discuss more personal issues</li> <li>● Talk about people and feelings</li> </ul> <p><b>Turn Taking</b></p> <ul style="list-style-type: none"> <li>● Often violate the ‘rule’ that only one person can speak at a time</li> <li>● Open up the conversational floor</li> <li>● Use overlapping and minimal responses</li> </ul>	<ul style="list-style-type: none"> <li>● Competitive. Hierarchies emerge in conversation: submission and dominance are evident</li> <li>● Problems: discuss more circumstantial differences</li> <li>● Talk about current affairs, travel and sports</li> <li>● Ask questions to gain information; Wish to achieve solidarity</li> </ul> <p><b>Turn-taking</b></p> <ul style="list-style-type: none"> <li>● Prefer one speaker at a time, with little overlap between them</li> </ul>



- Simultaneous speech is understood:
- multilayered conversations

- Playing the expert: hold the floor and talk for a long time about a subject
- Verbal sparring: rapid-fire turns

## SECTION 2

### THE SOCIAL NATURE OF CONVERSATION

- Examining 'the social graces' of conversations. By this we mean how speakers 'co-operate' when they interact.
- if speakers do not co-operate, a conversation may break down.

### FOUR MAXIMS OF CO-OPERATION:

- The maxim of **quality**: do not say what you believe to be false.
- The maxim of **quantity**: give the amount of information you consider helpful.
- The maxim of **relevance**: be relevant.
- The maxim of **manner**: put what you say in the clearest, briefest and most orderly manner.
- These maxims can be broken or flouted by speakers for many reasons.
- Flouting a maxim does not necessarily result in a breakdown in a conversation: it may, simply mean the speaker assumes that an answer could be deduced from what is implied.

### CONVERSATIONAL IMPLICATURE

- Looks at the relation between what people say and what they actually mean in a conversation.

### POLITENESS IN CONVERSATIONS

- The main argument in this theory is that when we speak, we try not to impose on others, by not getting in their way, by respecting their spaces

#### ALL SOCIETIES AND CULTURES PRACTICE A DEGREE OF POLITENESS.

- There may be variations where other cultures are more polite than others, or where one behaviour may be regarded as polite by some, but impolite by others.
- For example; a very common practice in many African cultures is that you don't look an elder in the eye when talking to them, yet in some Western cultures, this is seen as being rude and devious. In other cultures interrupting a conversation, burping, and keeping people waiting constitute impoliteness.

#### CONVERSATION

Explore the typical features and structure of conversation, especially the structure of conversational pairs (such as question/answer, request/granting) and turntaking

#### TERMINOLOGY

LANGUAGE FEATURE	EXPLANATION	EXAMPLE
HYPERBOLE:	TROPE: uses exaggeration to get its point across	'I have told you a million times'
EUPHEMISMS:	SCHEME: Expressing a situation in an evasive, indirect way. Used in order to make a blunt or unpleasant truth seem less harsh.	Passed away instead of died. ... Departed instead of died.
STYLE:	Has to do with aspects such as the sentence structure,	contractions – informal / conversational

LANGUAGE FEATURE	EXPLANATION	EXAMPLE
	<p>vocabulary and phrases used.</p> <p>For example, you can ask yourself whether the writer uses vocabulary that is simple enough for a general audience; are the words literal or figurative; are the sentences long or short, simple or complex</p>	speech
METAPHOR:	<p>TROPE: The metaphor compares two things that have very little in common but do share a trait or characteristic.</p> <p>It says something is something else to show what they have in common. A direct transfer of qualities from one to another.</p>	This school is a zoo.
SYNONYMS:	Words that carry similar meanings	Happy – glad / joyful / ecstatic
ANTONYMS	A word <b>opposite</b> in meaning.	Happy - sad
POLARITY AND TENSE	<p>Positive polarity – it is.</p> <p>Negative polarity – it is not.</p> <p>The present tense is used for timeless truths and absolute certainty.</p>	‘ <u>you are not</u> the centre of the universe’
MODALITY DEGREES OF UNCERTAINTY	Logical possibility/ probability. Modality created by modals (may, might, could, will); adverbs (possibly, certainly, hopefully); intonation; tag questions.	writer appears highly certain of her opinions as we saw in the negative polarity. Where she may appear doubtful, she chooses to raise questions and leave the answers to the reader.
SIMILE	TROPE: Something is compared or likened to something Else	USES <u>AS</u> OR <u>LIKE</u>

LANGUAGE FEATURE	EXPLANATION	EXAMPLE
	compares two things that have some things in common. Examples:	As brave as a lion Her cheeks are red like a rose.
UNIVERSAL	beauty / truth / freedom / independence / society / justice / family / love / sexuality / spirituality	
THEMES	love / loss/ cruelty / faith / stoicism	
TENSES:	Present  Past:	creates a sense of immediacy and tension  allows feeling of nostalgia / characters to reflect on experience
PUNCTUATION:	A lot:  Less:	quickenning of pace / creates excitement and passion or anger or panic  tension or slowing of pace / encourage a sense of sadness or longing
PRONOUNS:	FIRST (I, ME, WE, AND US )  SECOND (YOU / YOUR / YOURS)  THIRD (HE, SHE, IT, THEY, HIM, HER, HIS, AND THEM)	1ST - writing from the author's point of view or perspective  2ND - the writer has the narrator speaking to the reader  3RD - external narrator telling the story
AMBIGUITY OR <u>FALLACY</u> OF AMBIGUITY	is a word, phrase, or statement which contains more than one meaning.	<b>Each of us saw her duck –</b>  It is not clear whether the word “duck” refers

LANGUAGE FEATURE	EXPLANATION	EXAMPLE
		to an action of ducking or a duck that is a bird.
TONE	<p>Refers to the feeling or attitude with which the writer addresses or discusses the subject matter.</p> <p>Tone is often conveyed by the connotations and emotive power of the vocabulary and expressions chosen</p>	<p>Hurt / angry / remorseful / calm / defeated</p> <p>Father: "We can't go on vacation this summer."            Son: "Yeah, great! That's what I expected."  <i>– The son's tone is sarcastic.</i></p> <p>"Can someone tell me what the hell is going on here?"  <i>– This has an aggressive tone.</i></p>
MOOD	<p>The feeling or ambience resulting from the tone of a piece as well as the writer/narrator's attitude and point of view.</p> <p>The effect is created through descriptions of feelings or objects that establish a particular feeling such as gloom, fear, or hope</p> <p>Mood can be created through settings, tone and diction</p>	<ul style="list-style-type: none"> <li>● In order to create feelings of disgust in readers for the destructive consequences of war, the writer chooses words that are unmelodious, harsh and jarring. The diction in the above passage corresponds with the subject matter.</li> </ul> <p>More examples on mood can be found here:  <a href="https://literarydevices.net/mood/">https://literarydevices.net/mood/</a></p>
IDEOLOGY	Generally refers to particular ways of thinking that are often biased to create certain assumptions, ideas, understandings	' REAL MEN DRINK BEER'

LANGUAGE FEATURE	EXPLANATION	EXAMPLE
	and even stereotypes about a group of people who share a particular race, gender, age or other qualities.. The role of ideology in any type of text, be it an advertisement or a newspaper article, is important	‘ALL WOMEN ARE GOOD DRIVERS’
HEADLINE	Is found at the top of any news report;	It is more prominent and bolder than the rest of the text.
LEAD	Is at the beginning and very briefly introduces the main event or topic.	The lead often provides information about who did what, when, where and how, but stops short of answering the question why?
PERSUASIVE TEXT	A text that is aimed at persuading the audience to believe or to do something using a variety of techniques, such as humour, testimonials, symbols and reference to celebrities in order to make the audience believe that what they are seeing or reading about is real and accurate	
EMOTIVE LANGUAGE	Word choice that is used to evoke emotion	Emotive words such ‘sleazy’ ‘slimy’ ‘gross’ used in unusual contexts to describe an action or situation.  ‘The proposal is outrageous, typical of a bigoted racist’
NON-FICTION PROSE	mainly based on fact and is about real people, places, stories, events and social issues	specific media texts including newspapers, advertisements and speeches
FICTION PROSE	Broadly put: fiction is anything written or printed that tells an invented story	Fictional prose takes many forms: novels, novellas, short stories and flash fiction.

LANGUAGE FEATURE	EXPLANATION	EXAMPLE
IRONY	TROPE: With irony, a word or words are taken in the opposite way from their literal meaning.	I just love doing dishes
METONYMY	TROPE: A word or phrase is substituted for another that is closely associated to it.	Man of the cloth (Priest)
OXYMORON	TROPE: THE WORDS MUST BE NEXT TO EACH OTHER (side by side)  The oxymoron literally means “sweet and sour” and uses words that contradict each other or are opposite to each other. Often, these are quite humorous. Creates emphasis.	Jumbo shrimp
PERSONIFICATION	TROPE: Gives human attributes to things that are not human.	The flowers <b>nodded</b> their heads  nodded is a human attribute.
UNDERSTATEMENT	TROPE: intentionally making something sound unimportant, small, or less good than it actually is, in order to emphasise something or make a point.	“It is a bit cold today,” when the temperature is 5 degrees below freezing.
REPETITION	SCHEME: A literary device that repeats the same words or phrases a few times to make an idea clearer.  It could be a word, a phrase or a full sentence, or a poetical line repeated to emphasize its significance in the entire text	If you think <b>you can do it, you can do it.</b>
ANAPHORA	SCHEME: Anaphora regular repetition of the same word or phrase at the beginning of successive phrases or clauses.	"We shall fight in the trenches. We shall fight on the oceans. We shall fight in the sky."

LANGUAGE FEATURE	EXPLANATION	EXAMPLE
PARALLELISM	<p>SCHEME: Parallelism is the usage of repeating words and forms to give pattern and rhythm to a passage in literature.</p> <p>Parallelism often either juxtaposes contrasting images or ideas so as to show their stark difference,</p> <p>or joins similar concepts to show their connection</p>	<p><b>To err is human, to forgive is divine</b> err and forgive are opposites and so is human and divine. (juxtaposes)</p> <p><b>Good</b> nature and <b>good</b> sense must never join.</p>
ANTITHESIS	<p>SCHEME: a rhetorical device in which two opposite ideas are put together in a sentence to achieve a contrasting effect. They just need to be near each other.</p> <p>Two sentences that have grammatical similarities.</p> <p>They must have 2 contrasting ideas (words) (human / divine) and the sentences must be parallel (next to) to each other. The sentences mimick themselves (to / to).</p> <p>Evokes thoughts in a reader, so that they can come to a better understanding</p>	<p>Alexander Pope in his “An <u>Essay</u> on Criticism” says:</p> <p>“To err is human; to forgive divine.”</p> <p>Fallibility is a trait of humans and God, his creator, is most forgiving. Through these antithetical ideas, Pope reveals the basic nature of human beings. He wants to say that God is forgiving because his creation is erring.</p>
ELLIPSIS	<p>SCHEME: Ellipsis is a literary device that is used in narratives to omit some parts of a sentence or event, which gives the reader a chance to fill the gaps while acting or reading it out.</p>	<p>It is usually written as “...”.</p>
PARENTHESIS	<p>SCHEME: Putting a word or phrase that is not grammatically necessary into the sentence.</p> <p>The parenthetical word or phrase is usually inserted between</p>	<p>I went (this was early in the morning) up the stairs, which were <i>creaky and worn</i> and took the passage on the left.</p>



LANGUAGE FEATURE	EXPLANATION	EXAMPLE
	brackets, commas or dashes.	The phrases this was early in the morning and which were creaky and worn are not grammatically necessary. They interrupt the flow of the sentence 'I went up the stairs, and took the passage on the left'
ASSONANCE	<p>SCHEME: Assonance The repetition of identical or similar vowel (A, E, I, O U) sounds, usually in successive or proximate words</p> <p>Assonance takes place when two or more words, close to one another repeat the same vowel sound, but start with different consonant sounds.</p>	<p>"Men sell the wedding bells."</p> <p>The same vowel sound of the short vowel "-e-" repeats itself in almost all the words, excluding the definite article (THE). The words do share the same vowel sounds, but start with different consonant sounds</p>
ALLITERATION	<p>SCHEME: The repetition of initial consonant sounds (THE ONES NOT MENTIONED ABOVE)</p> <p>or any vowel sounds within a formal grouping, such as a poetic line or stanza, or in close proximity in prose</p> <p>An important point to remember here is that alliteration does not depend on letters but on sounds. So the phrase not knotty is alliterative, but cigarette chase is not.</p>	<ul style="list-style-type: none"> <li>● But a better butter makes a batter better.</li> <li>● A big bully beats a baby boy.</li> </ul> <p>Both sentences are alliterative because the same first letter of words (B) occurs close together and produces alliteration in the sentence.</p>

LANGUAGE FEATURE	EXPLANATION	EXAMPLE
CONSONANCE	<p>SCHEME: THE WORDS ARE NEXT TO EACH OTHER</p> <p>The repetition of two or more consonants with a change in the intervening vowels,</p>	such as pitter-patter, splish-splash, and click-clack.
IMAGERY	<p>Sensory details in a work;</p> <p>the use of figurative language to evoke a feeling, call to mind an idea, or describe an object. Imagery involves any or all of the five senses</p>	<ul style="list-style-type: none"> <li>● It was dark and dim in the forest. The words “dark” and “dim” are visual images.</li> <li>● The children were screaming and shouting in the fields. “Screaming” and “shouting” appeal to our sense of hearing, or auditory sense.</li> <li>● He whiffed the aroma of brewed coffee. “Whiff” and “aroma” evoke our sense of smell, or olfactory sense.</li> <li>● The girl ran her hands on a soft satin fabric. The idea of “soft” in this example appeals to our sense of touch, or tactile sense.</li> <li>● The fresh and juicy orange is very cold and sweet.</li> </ul>

LANGUAGE FEATURE	EXPLANATION	EXAMPLE
		<p>“Juicy” and “sweet” – when associated with oranges – have an effect on our sense of taste, or gustatory sense.</p>
DENOTATION	<p>The dictionary definition of a word; the direct and specific meaning</p>	<ul style="list-style-type: none"> <li>● Sweet: having the pleasant taste characteristic of sugar or honey; not salty, sour, or bitter</li> <li>● Gay: lighthearted and carefree.</li> <li>● Awesome: inspiring great admiration</li> </ul>
CONNOTATION	<p>What is implied by a word.</p>	<p>For example, the words Sweet, gay, and awesome have connotations that are quite different from their actual definitions listed above in denotation.</p>
PARADOX	<p>A statement that seems to contradict (go against) itself but is still true</p> <p>It is also used to illustrate an opinion or statement contrary to accepted traditional ideas.</p>	<p>Truth is honey which is bitter.</p> <p>I KNOW THAT I KNOW NOTHING</p>

LANGUAGE FEATURE	EXPLANATION	EXAMPLE
	<p>A paradox is often used to make a reader think over an idea in innovative way</p> <p>Poets usually make use of a paradox to create a remarkable thought or image out of words.</p> <p>Is more about concepts</p>	
<p>INVERTED WORD ORDER OR INVERSION</p>	<p>Scheme: <b>Inversion</b> is a literary technique in which the normal <b>order of words</b> is reversed in <b>order</b> to achieve a particular effect of emphasis or meter.</p> <p>Writers will use <b>inversion</b> in their works to maintain a particular meter or rhyme scheme in poetry, or to emphasize certain words. When the natural flow of language is manipulated, the reader takes more notice</p>	<ul style="list-style-type: none"> <li>● We use inversion fairly frequently in everyday speech when wanting to place emphasis on a certain word. For example, if someone asked you how you felt and you were feeling particularly good, you might say, "Wonderful is the way I feel."</li> <li>● The normal <b>word order</b> of the subject, the verb and the object is changed. For <b>example</b>, subject-verb-object ("I like potatoes") might be changed to object-subject-verb ("potatoes I like")</li> </ul>
<p>ONOMATOPOEIA</p>	<p>Trope: is defined as a word, which imitates the natural sounds of a thing. It creates a sound effect that mimics the thing described, making the description more expressive and</p>	<p>For instance, saying, "The gushing stream flows in the forest" is a</p>

LANGUAGE FEATURE	EXPLANATION	EXAMPLE
	interesting.	<p>more meaningful description than just saying, “The stream flows in the forest.”</p> <p>The reader is drawn to hear the sound of a “gushing stream” which makes the expression more effective.</p>
SYNTAX	<p>Refers to the construction of sentences and when dealing with syntax, remember that you are looking for anomalies in the construction of sentences.</p> <p>Syntax is a set of rules in a language. It dictates how words from different parts of speech are put together in order to convey a complete thought.</p> <p><b>Syntax in Poetry</b></p> <p>The general word order of an English sentence is “Subject+Verb+Object”. In poetry, however, the word order may be shifted to achieve certain artistic effects such as producing <a href="#">rhythm</a> or melody in the lines, achieving emphasis, heightening connection between two words etc. The unique syntax used in poetry makes it different from <a href="#">prose</a>.</p>	<p>In casual conversations, we can simply say, “I cannot go out” to convey our inability to go out. P J Kavanagh’s in his poem <i>Beyond Decoration</i> does not rely on merely stating a prosaic “I cannot go out”. Rather, he shifts the syntax and says “Go out I cannot”, which lays a much stronger emphasis on the inability to go out conveyed by the word “cannot”.</p> <p><b>Example #1</b></p> <p>“That night I sat on Tyan-yu’s bed and waited for him to touch me. But he didn’t. I was relieved.”</p> <p>(<i>The Joy Luck Club</i> by Amy Tan)</p> <p><b>Example #2</b></p>

LANGUAGE FEATURE	EXPLANATION	EXAMPLE
	<p><b>Syntax in Prose</b></p> <p>Syntax affects the nature of a prose text as well. It enhances its meanings and contributes toward its tone. Quickness, decisiveness and speed are added to a text by using short phrase, clauses and sentences. Whereas, in a text where the subject matter is serious that requires contemplation, long, convoluted sentence are used to slow down the pace of a prose text.</p>	<p>“They left me alone and I lay in bed and read the papers awhile, the news from the front, and the list of dead officers with their decorations and then reached down and brought up the bottle of Cinzano and held it straight up on my stomach, the cool glass against my stomach, and took little drinks making rings on my stomach from holding the bottle there between drinks, and watched it get dark outside over the roofs of the town.”</p> <p><i>(A Farewell to Arms by Ernest Hemingway)</i></p> <p>The two syntax examples above show a distinct use of syntax. Amy Tan uses short sentences to communicate in a powerful and concise manner. Ernest Hemingway, on the other hand, uses long and complex structures to emphasize the laziness of his <a href="#">charac</a></p>
Diction	Refers to the choice of words when dealing with diction, consider how word choice might affect meaning,	For example: "he was angry", as opposed to "he was livid" - how does replacing "angry" with "livid" affect the portrayal of

LANGUAGE FEATURE	EXPLANATION	EXAMPLE
	<p>Diction can be defined as <a href="#">style</a> of speaking or writing determined by the choice of words by a <a href="#">speaker</a> or a writer.</p> <p>Diction or choice of words separates good writing from bad writing. It depends on a number of factors. Firstly, the word has to be right and accurate. Secondly, words should be appropriate to the <a href="#">context</a> in which they are used. Lastly, the choice of words should be such that the listener or readers understand easily. Besides, proper diction or proper choice of words is important to get the message across. On the contrary, the wrong choice of words can easily divert listeners or readers which results in misinterpretation of the message intended to be conveyed.</p>	<p>the subject?)</p> <p>Types of Diction</p> <p>Individuals vary their diction depending on different contexts and settings. Therefore, we come across various types of diction. It may be “formal” where formal words are used in formal situations e.g. press conferences, presentations etc. Similarly, we use “informal” diction in informal situations like writing or talking to our friends.</p> <p>Moreover, a “colloquial” diction uses words common in everyday speech. “<a href="#">Slang</a>” is the use of words that are impolite or newly coined.</p> <p>John Donne uses <a href="#">colloquialism</a> in his poem “The Sun Rising”:</p> <p style="padding-left: 40px;">“Busy old fool, unruly Sun, Why dost thou thus, Through windows, and through curtains, call on us? Must to thy motions lovers’ seasons run?”</p>

LANGUAGE FEATURE	EXPLANATION	EXAMPLE
		<p>Saucy <u>pedantic</u> wretch,”</p> <p>Treating the sun as a real human being, the poet speaks to the sun in an informal way using colloquial expressions. He rebukes the sun because the sun has appeared to spoil the good time he is having with his beloved. Further, he orders the “saucy pedantic sun” to go away.</p>

Website references :

[https://www.youtube.com/watch?v=XWvpySr7\\_cY](https://www.youtube.com/watch?v=XWvpySr7_cY)

<https://literarydevices.net>